

Socials

EFFIE W. MERRIMAN

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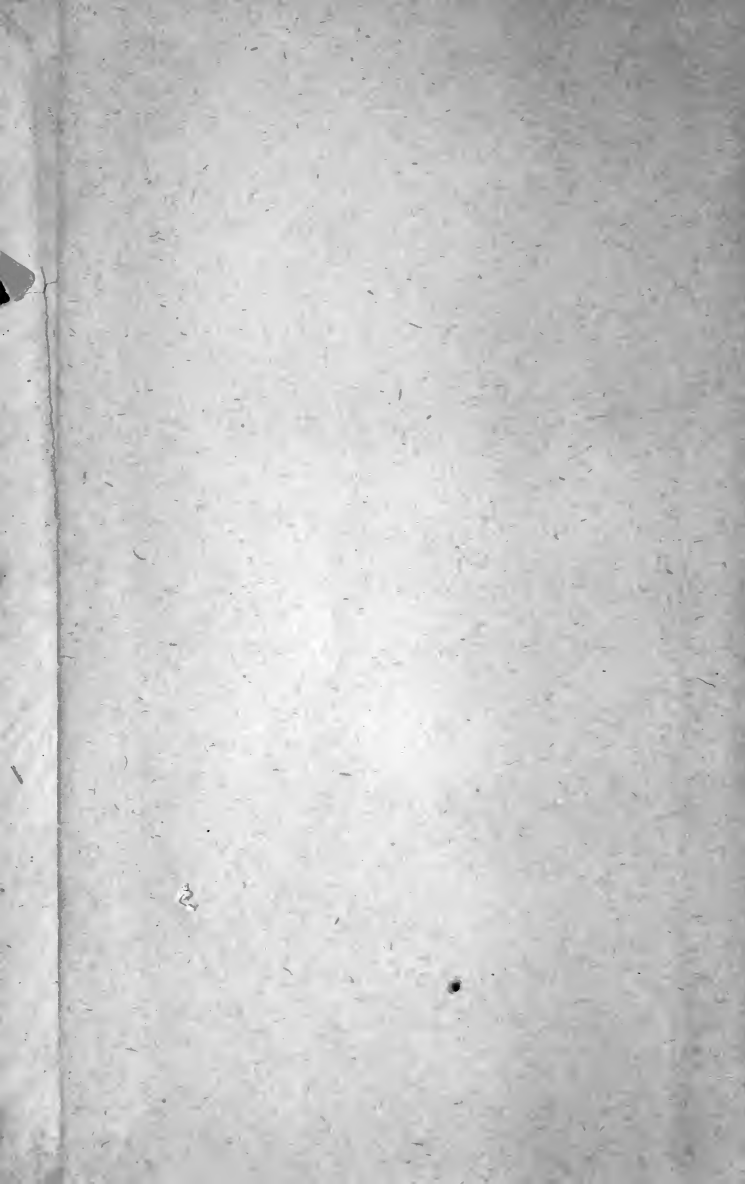
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BY

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Author of "Pards," "A Queer Family" and "The Little Millers."
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SOCIALS

Socials form one of the commonest means by which different societies seek to raise money. Complaint is made that people are less charitably inclined, less public-spirited, than they used to be; that every season they become more exacting as to the amount of amusement furnished for the money, and that they are not easily induced to twice patronize the same thing.

A church needs furnishing, a poor family needs assistance, a new organ is wanted, a school-library is to be started, a temperance society lacks necessary funds, a hospital calls for assistance; and every one has so many cares that these calls hardly receive a thought.

Then the ladies, who have more charity than money, put their shoulders to the wheel and propose to solve the difficulty by getting up an entertainment that shall coax the pennies from those who care less for charity than for their own comfort. This condition of affairs

has been of long standing, and best known forms of entertainments have been worn threadbare; consequently, from all over the country arises the cry: "What can we get up that shall be new and entertaining?" In reply, and also to help those whose hearts are larger than their pocket-books, the following suggestions have been written.

To make the social entertaining, the character of those who are to form the audience must be taken into consideration. A "Shakespearean Carnival" is delightful, but would be called stupid by one who had never read Shakespeare. "An evening with Browning" is enjoyed by many, but those who have read and studied all day do not care to pay for the privilege of continuing study in the evening; they want to be amused and will be more likely to spend their money where they can have a good time without much mental effort. Societies which have a reputation for giving amusing entertainments are sure to be well patronized.

One of the most necessary elements of amusement is surprise. The leader who would make her social successful should be ingenious, not afraid to make strange innovations on established customs, and able to keep a secret. Curiosity is strong in human nature. No one

but those who take part should know anything about the entertainment except the name.

If it is proposed to hold a series of socials, none of them should be very long. There is nothing more fatal than a tedious program. Make it short, do not allow it to drag. If the company go home feeling that they would like to have stayed another hour, they will look forward with interest to the next one.

Every social should have a leader, whose business it is to see that the company is not left to take care of itself. The leader must start games. Before the evening arrives, she must have decided upon the games to be introduced, so that there may be no "awful pauses." If there is to be a literary program, she must see that it is not too long. It is not necessary to display all the talent in the neighborhood the first night. A person with any regard for comfort will not go a second time to a place where he has once been made nearly wild by the seemingly endless attractions which custom forbade his fleeing from.

If it is decided to have a sort of fair, offering articles for sale, do not charge twice what they are worth, and do not resort to the principle or lack of principle of the lottery. Dishonorable means are never successful in the long run. People object to having their money extorted

from them by unfair means, and it is a wonder that some of the methods employed by certain societies for raising money were not objected to long before they were.

It is not difficult to get articles donated for such socials as we have under consideration, and they should be sold only at a fair price. If care were taken to offer more useful and fewer fancy articles, more sales would be made, and the aggregate profit increased.

In the wholesale denunciation of lotteries, measures for raising money have sometimes been included which really could not be called unfair. Suppose, for instance, that a quilt were to be disposed of. Tickets are issued and every one is exhorted to buy one, with the thought that his ticket may contain the lucky number and thus he will get a quilt worth several dollars for the low price of twenty-five cents. That is a lottery. But there is another way to dispose of that quilt which is perfectly fair, and that is by vote. Good-natured rivalry is always a great help to a plan of this sort. Do not make the mistake of asking too much for the privilege of voting. People know just what they are paying their money for, and it is legitimate business, and far more amusing, and in the end more profitable, than the lottery schemes.

The writer knows of an instance where a ridiculous-looking calico cradle-quilt helped a society to many dollars. It had been pieced by the pupils in the country school during the noon hour. Each of them had a few calico scraps, and the cost of the quilt was really nothing.

"What shall be done with it?" asked the ladies who were getting up the entertainment.

They disliked to hurt the feelings of the children who had given it, but it really seemed worth very little. One suggested a way of disposing of it. Two popular young men were selected, one of the neighborhood in which the fair was held, and one of an adjoining neighborhood. The quilt was to be given to the young man who was voted to be the most popular. The adjoining neighborhood was notified, and entered with spirit into the good-natured contest. The young men in question pleaded their cause ingeniously, and that cradle-quilt proved to be the stimulus to one of the most profitable evenings the society had ever known, and a very pleasant one to all concerned.

It is necessary that the leader know something of the company likely to be present. Sometimes people with money are inclined to rule because of it, and make themselves obnox-

ious. If trouble of that sort is feared, it may be obviated by limiting the number of votes, allowing no one to vote more than the number of times agreed upon. Less money may be secured in that way, but that will be better than to have the extra sum with "ill feelings."

There are many sociables which are given more for the sake of sociability than as a means of raising money. They take place at stated intervals. A small sum is usually charged for admission, including supper, and no devices are used for raising money during the evening. The supper should be contributed, and the amusements be such as might be chosen for any social gathering. Among this class of socials may be mentioned the Cap Social, Basket Social, Necktie and Apron Social, Bouquet Social, etc.

Brief descriptions may be necessary here, since there may be some to whom even these most common entertainments are new, and to whom the ease with which they are gotten up will be a consideration.

For the Cap Social, the ladies each make two caps exactly alike, one of which they keep, the other being given to the ticket seller. When the young man pays his admission fee, he receives a cap, which he must put on. The fee charged is enough for two in every instance,

whether he escorts a lady or not. Ladies do not pay, the task of getting the supper and making the caps being considered their share. The lady, who must not have told what sort of cap she has made, dons hers as soon as she enters the room, and when the young man finds the mate to his cap, he claims the wearer's company for the evening. The Bouquet Social is on the same plan.

For the Basket Social, each lady puts into a basket a dainty little lunch for two, and tucks her card under the napkin which covers it. When the young man pays his admission fee, or, what is better in this instance, when he pays for his supper, he receives a basket, the contents of which he must share with the owner of the card within it.

At the Necktie and Apron Social, the gentleman receives a necktie when he pays his admission fee, which he must put on at once, and go in search of a lady having an apron to match. These aprons are all made, except hemming. Needles and thread are in readiness, and the gentlemen are required to hem the aprons. When the work is done, the ladies decide by vote which gentleman's work is best, and he then receives a prize for it. In this case, the more comical the prize is, the better. A pumpkin pie, baked in the largest dripping-

pan in the neighborhood, is usually hailed with delight, and so is a popcorn ball as large as a water-pail.

Socials of this sort may be multiplied indefinitely. It would be possible to have one every week during the winter and not repeat, but they would be so nearly alike that they would become tiresome. For this reason, a few socials will be described, which, though requiring more work, will be found far more amusing. Some of them have been described before, although they are given, here, with variations that make them more amusing. Many of them were originated by the author, who promises that, if they are carried out in the right spirit, and gotten up by an energetic manager, they will certainly be found worth trying.

One more suggestion: In a society where there are several ladies capable of managing, each should have an evening assigned her, and each will be so anxious to have her social the best, that all will be good.

C SOCIAL.

This social gets its name from the manner of serving the refreshments. The menu is printed on big letter C's, each dish having a price attached. Supposing, for instance, that the menu reads: "Chopped Chicken, Charming Compound, Country Cousins' Comfort, Common Cereal, Churned Cream, Creature Cheer, Chinese Cordial, Crystal Choice, Choice Chiller, Candee Corn, Concealed Cream, Cake;" translated it would read: "Chicken salad, potato salad, sandwiches, bread, butter, coffee, tea, water, lemonade, popcorn, ice cream, cake."

The idea is to have everything on the bill of fare begin with the letter C, and to disguise as much as possible. It is a good idea to put toothpicks, sour milk and other delicacies on the menu, having them disguised, also. It is fun to see the look of surprise which will steal over an individual's face when he discovers that he has ordered and paid for what he did not want at all.

Different letters of the alphabet may be used and similar socials gotten up. Games must be played at these socials, beginning with the

letter which has been decided upon. At a C social, for instance, charades will be in order, at a B social, "blind man's buff," or some game beginning with B.

When the guest pays for his ticket of admission, he is allowed to put his hand in a box held high over his head and draw a ticket out. It will consist of a letter C, cut from paper and peculiarly marked. There must not be two C's in the box which are alike, but letters exactly like those in the box will be worn by the ladies in the room. Then the gentleman must find the lady wearing a letter corresponding to that which he drew, and act as her escort during the evening.

A CRAZY SOCIAL.

This is quite easily arranged, and may be made very funny. It should be gotten up by those who are ingenious, and no one should know what sort of entertainment to expect. Both ladies and gentlemen take part in it, and dress in the craziest manner imaginable. It is better if they dress so that it is difficult to distinguish sexes. They must be careful,

during the whole evening, or before refreshments are served, not to speak intelligently or intelligibly. Those who cannot make use of the foreign languages or dialects, should be careful to break off in the middle of every sentence, beginning on something else of an entirely different nature.

The crazy people repair to the hall at an early hour, and prepare to receive the guests as they enter. The more crazy people there are crowding around a guest and welcoming him in all manner of outlandish gibberish, the more honored he should feel!

When it is certain that all the guests have arrived, a sane director must inform the crowd that the lunatics wish to entertain them with a few tableaux. A stage should be prepared with crazy quilt curtains. The same director stands before the curtain and announces the subject of the tableaux, which should consist of crazy representations of well-known subjects. For instance: "The sleeping beauty," should be an ugly looking old man with a big stomach and a red night-cap, nodding in an arm chair. "True love" should be a middle-aged married couple of unprepossessing appearance, menacing each other with poker and broomstick. "Jewels" should be represented by a cross-looking mother, surrounded by a number of children

of all sizes, and regarding them in a manner not indicative of a great amount of love. "The old, old story," should be represented by a green-looking country boy, making love to a frowzy-headed maiden. Both should be bare-foot and dressed in the poorest of country style.

Have enough of these tableaux to make part of the evening pass pleasantly, but not enough to be tiresome. After the tableaux, serve refreshments. These should be served in the craziest manner imaginable, by the crazy people. Begin by passing toothpicks, for instance. Serve pickles in coffee-cups, and coffee in bottles. Buy a new dustpan in which to pile sandwiches, and have everything as unexpected as possible.

The admission tickets should include refreshments.

THE HOLIDAYS.

Divide the room in which this entertainment is to be held into four large booths, which must be decorated to represent spring, summer, autumn and winter. These booths can be

separated from the rest of the room and from each other by sheets arranged in graceful folds. It is a good plan to have a booth in each corner of the room, and they may be easily arranged in that way by hanging curtains from long poles, fastened across the corners.

In spring, there is but one holiday—Memorial Day. Trim this booth with flags, spring flowers and crape. Have little girls dressed to represent the spring months, standing by a table on which are glasses, and pitchers of sweet milk, which they sell for five cents a glass. They must also have tiny bouquets of violets and other flowers for sale, if they can possibly be procured. Soldiers should also be in attendance at this booth, with ladies dressed in white, with graceful draperies of flags and crape. They are to offer for sale sheet-music, which has been decorated and donated, and all sorts of funny articles, representing musical instruments, and of beautiful articles found useful by musical people.

Summer has also one holiday—the Fourth of July. All the bunting that can be begged or borrowed for the occasion should be displayed here. A few hundred of fire-crackers for sale would make it more realistic, and would not come amiss to the boys at any season.

. If there are not many ladies in the society, this booth may be taken charge of only by Columbia; but, if there are a number to be made useful, Columbia should be assisted by five ladies, representing the Northern, Southern, Eastern, Western and Middle States. These ladies must act and be dressed to represent the peculiarities of the region which they represent. In this booth, ice cream, confectionery, lemonade and cake should be sold.

In autumn we have Thanksgiving Day. This booth should be decorated with autumn leaves, dried grasses, pressed ferns, wheat, oats, corn, sumach, golden-rod and various farm products.

An entire family, grandfather, grandmother, wife, husband, grown-up daughter and son, and younger son may preside here. This should be a very busy booth. All sorts of useful things may be for sale—pies, nuts, fruits, cake, everything which the enterprising members of the society can get contributed.

There should also be aprons, ironing and stove holders, and many such useful things for sale here.

The great trouble with fairs of this sort is that fancy articles only are offered for sale, and few people can afford to buy such things at the exorbitant prices which are usually charged, even when they knew that the money is to be

used for the most charitable of purposes.

Winter is decorated with evergreen and bitter-sweet on the whitest of draperies. In this booth Christmas, New Year's and Washington's birthday are to be represented, so it must be very large.

Three men are dressed to represent Santa Claus, Father Time and Washington. Santa Claus and his wife have a Christmas tree from which bags of candy, fruit and all sorts of fancy articles are sold. Father and Mother Time sell tiny scythes, hour-glasses, fancy calendars, birthday cards and book-marks, decorated appropriately.

George and Martha Washington sell such edibles as have not been provided for at the other tables; for the fun of this fair is that the guests must get their supper by traveling from booth to booth.

A small entrance fee should be charged, for this fair entails so much work, and is so attractive that it is worth paying to see by those who do not care to purchase many of the commodities offered.

THE WEEK.

This entertainment has been tried a number of times and always so successfully that it is worthy of a place here. It is especially adapted to societies having little money and time to devote to such things.

Six booths are arranged around the sides of the room, one for each work-day of the week. Monday's booth contains washtubs, clothes-pins, etc., and Monday's girls, dressed in washerwomen's suits, sell clothes-pin bags, kitchen aprons, and soap, if they can get it contributed. A Chinaman, assisting about the washing, will be an attraction if some one can be found who can act the part well.

Tuesday is ironing day, and the booth must be arranged with that in mind. Tuesday's girls wear long white aprons and white caps, and are assisted by a burly negress. They sell ironing holders, bosom boards, long white ironing aprons, caps, and toy flat-irons gilded and painted for paper-weights.

Wednesday is mending day. The booth is trimmed to represent a mending bureau, and is presided over by girls dressed to represent

feeble grandmothers. All around the booth are hung appropriate mottoes, advertising the fact that mending is done here in the most approved style. A souvenir is in full view which is to be given to the old lady who receives the most votes from the admiring public, who pay five cents for the privilege of voting. Each of the grandmothers must be busily engaged in mending, while the little old man who receives money for the votes tells of the good qualities of each.

Thursday is reception day. The booth must represent an elegant parlor or reception-room, and be presided over by two or three ladies in handsome evening costumes. One or two young men are present, dressed as darky waiters, and if the guests wish refreshments enough to pay for them, the waiters help the elegant ladies to supply them with chocolate, ice cream and lemonade.

Friday is sweeping and dusting day. Neat handmaids are busy cleaning up, and also waiting on customers who want dusters, dust-bags and dusting caps, etc. A big ragbag hangs at one side of the front of the booth, which is filled with trifles that have been made for the purpose, and by paying a certain sum any one is allowed to reach in and take one article.

Saturday is devoted to baking and churning, and fat cooks are busy at work. It adds to the interest to have a gasoline stove in this room, so that the customers can be provided with hot coffee and biscuits. Cold meats, doughnuts, buttermilk, ginger-bread, tarts, etc. should also be furnished.

This style of serving refreshments is less trouble than when tables are set, and is usually more remunerative. The evening may be ended with a literary entertainment.

PINK TEA, BROWN TEA, ETC.

Socials of this sort are very easily arranged, and are quite common. However, since they may be new to some, a short description of them will not be out of place here. If a pink tea is decided upon, trim the room with pink, have pink lamp-shades, pink tableclothes, pink calico napkins, pink lemonade, ice cream and cake, pink flowers on the table, and several pretty girls for waiters, dressed in pink calico dresses. The decorations must always accord with the name of the social. At the conclusion of the meal place the waiters behind a curtain,

with only their feet in view, and auctioneer them off to charitably inclined young men, who will buy a supper for them. A good auctioneer will get a great deal of fun out of this part of the entertainment. Before the successful bidder is introduced to the lady of his choice, he must tell whom he imagines he has secured, and if he fails to guess correctly, he must pay a fine of five cents. If, however, his guess is correct, the lady must pay the fine. Another amusing plan, is for him to have her weighed, on scales provided for the purpose, and pay one cent for every pound over one hundred. When a gentleman has bid on a pair of small feet, he is often surprised to find out what an expensive bargain he thus secured.

PHANTOM SOCIAL.

This social, if well carried out, furnishes a great deal of amusement. The room in which it is held is draped in white, and the lamps are covered with white shades lined with blue, which throw a ghastly light around the room. Solemn music should be heard as if at a distance. Ghosts in long, white robes and masks flit noiselessly

around the room, attending to the wants of the guests, but speaking no word, except an occasional "sh-h-h!" when there is too much noise. When one ghost begins "sh-h-h," all the rest must join in.

Each ghost is marked with a letter pasted to the tall, white head-dress just above the eyes. The guests pay five cents for the privilege of guessing the names of the wearers of the different letters, and the ghost who best conceals his identity is presented with a gift which has been provided for the purpose.

The best way to conduct the guessing is as follows: Provide long strips of cardboard, and head each strip with one of the letters worn by the ghost. The guesser pays his money to the "card tender," and writes the name of the person who, he thinks, is wearing the letter. If it be thought best to keep the guesses a secret until the last, put the letters at the bottom of the cardboard or strips of paper, and write the name at the top, doubling the paper over as soon as the name is written, so that it cannot be seen by the next guesser.

A letter-box is also provided and any one, by paying postage, may receive a letter from one of the ghosts, or send one to a favorite by addressing it to the letter worn on the head-dress. Stationery must be for sale, since no one will come prepared

to write a letter; the guests are to know no more about what sort of an entertainment they may expect than is indicated by the name "Phantom Social."

The table should be set with plain white dishes and ornamented with white flowers. Frosted cakes, frosted pies, dainty, white sandwiches, made with white meat, glasses of milk, Boston crackers, frosted cookies, and ice-cream, may be provided, and should be served as unexpectedly as possible by the ghosts who silently wait upon the guests. When the refreshments have been served the company is informed by the manager, who has been previously instructed, that the ghosts will hold a seance, and that they wish everybody to keep perfectly quiet.

The medium has the most difficult part in the social, and should study it well before the evening arrives when he is to play it.

A cabinet is arranged in imitation of those used by spiritualists, and the room is made still more ghostly. A little bell is tapped, and a ghost appears who goes through some outlandish motions which the medium is supposed to interpret with perfect ease, and which he afterwards translates for the benefit of the audience. It is evident that the more absurd the statements made by the medium, the better they will be received. The ghosts may act parts at this time

with very good success. A man dressed in long white robes and singing in a whisper, while assuming the attitude of a prima donna, is as comical as it may be misleading. During the seance the ghosts must endeavor to conceal their identity, for after it, the company will be sure that they can guess correctly, and the guessing will be livelier than before.

When interest declines the ghosts may unmask, and the entertainment be ended.

MOTHER GOOSE SOCIAL.

To have this social a success it is necessary that some of the members of the society be musically inclined. Select the tallest one, who will probably be a man, for Mother Goose, and dress him up as that lady is usually represented in the children's picture books. Mother Goose will have charge of the whole entertainment. The guests will be received at the door by "Old Mother Hubbard," "Jack Spratt," "Old King Cole," and other well known characters and solemnly conducted to Mother Goose, who sits on a throne at the farther end of the room near the stage, and receives them with becoming dignity.

When the guests are all admitted and have had an opportunity for social discourse, Mother Goose calls them to order. She must hold in her hand a staff made to represent a huge quill pen. The stage director must be out of sight of the audience but where he can easily see Mother Goose. She waves her wand or pen and seems to be writing in the air for a moment, then calls:

“Old Mother Hubbard, I wish to see thee.” Immediately the curtain rises and the singers are seen standing at the back of the stage. They sing the words of “Old Mother Hubbard,” which have been set to operatic music, and as they sing the old lady and her dog perform in pantomime on the stage in front of the singers. With a little trouble a dog can be trained to do wonderfully well, but a boy dressed to represent a dog will make quite as much if not more fun.

One who has never heard Mother Goose rhymes sung to operatic music can have no idea how entertaining they can be made. Such variations may be introduced as will show the best points in each of the different voices. Care must be used to have the music of a style that will best fit the words, or it will not be effective. Well known operatic tunes may be used, and words of the rhyme repeated if necessary to fill in the measure. Madrigals may be procured at leading book-stores at a trifling cost which will be useful to

those not inventive enough to arrange their own music.

It is not necessary to serve refreshments with an entertainment of this sort, as it will be in itself well worth as high a price of admission as is wise to charge in most localities. If a society boasts no singers, Mother Goose tableaux are nearly if not quite as effective.

OLD GRIMES' PLASTER O' PARIS FIGGERS.

The entertainment suggested by this title is one of the best for the purpose of raising money. It can usually be given a second or third time with profit, and can be made entertaining though there may be but few to take part in it. It is similar to "Madam Jarley's wax-works," which, however, have become so common now that they no longer attract a crowd.

Make a little platform, with strong casters under it, for the "figger" to stand on. It should roll easily. The person who is to be the "figger" called for steps on it, stands stiffly, and is rolled to the front of the stage. The "figgers" not on the stage should be concealed behind a curtain, where they can make necessary changes

in costume, if they are to be seen in more than one character.

Old Grimes should be a comical old fellow, capable of saying funny things in a most serious manner. His speech should be written and committed to memory. He should have an assistant resembling a gawky boy just from the untutored districts, whose awkwardness can hardly be equalled. His duty is to wheel out the figure called for and to twist its arms, head, fingers and body into the proper positions. Old Grimes should not make too long a speech about the figure before him, as it would be tiring not only to the one taking the part but also to the audience. The more local hits he can introduce without being coarse, the better. He might begin something in this style:

“Ladies and gentlemen: It is not necessary for me to thank you for your presence here this evening, since you are here for your own good. You are uncultured, uncivilized and savage. At present, you know nothing of art. Your minds are as innocent of all knowledge on that subject as a baby’s is of the rules of base ball, or as my good man Friday’s is of anything but art. That boy (pointing to his assistant, who must look as awkward and idiotic as possible) was brought up on art. He has eaten it, drunk it, slept with it. There is nothing else in which he has taken the

slightest interest. He knows nothing else. He is art itself, and when you leave this room, ladies and gentlemen, you will be more like him—much more like him than you are now. It is a change greatly to be desired. Too long have you lived in ignorance; too long have you been blinded to the beauties of nature; too long—but I look into your unappreciative faces, and the words die on my tongue.

“Friday! roll the old soldier this way. This man (bowing to the figure of the old soldier who has been rolled toward him), was one of a rare species, and it would make a long book were I to write my adventures when I set out to capture him. He is an old soldier who died trying to get a pension. Twenty-two of the best years of his life were bravely spent in the effort. No stone was left unturned. Six doctors were employed, each of whom declared that he was suffering from a disease contracted in the army, and each doctor was thoughtful enough to mention a different disease. Lawyers offered their services, were refused, and charged bloated fees for heeding the refusal. The friends of this man are sure that if he had lived a few years longer he would have been successful in his life-work and got at least ten dollars a month as a reward for his efforts. His plea was that he ought to have the pension because he deserved it more

than other old soldiers did. He nearly died in the army. His substitute was killed instantly while trying to get behind a tree. Friday! take him away, and lean him up against the picture of the pension office where he will feel at home, then bring out the lady book-agent.

“This, ladies and gentlemen, was one of the most exasperating of that most exasperating class of humanity—female book-agents. She was a terror to all who met her, and the man who succeeded in evading her, hugged himself with pure delight and innocently hoped that his enemy might not be so successful. Look at that cheek! There is no money that would induce me to strike it without well-padded knuckles, unless I felt charitably inclined and wanted to give work to my brother, the surgeon, who is an orphan and has only me to practice on. There is brass in that cheek, ladies and gentlemen; that is what caused her death. A highway robber wanted it, that he might fit himself out for a real estate agent. Take her away, Friday, and bring in the man who always asked, ‘How does this weather suit you?’

“Ladies and gentlemen, is there one among you who has not seen a specimen like this? Look at his eyes, turned vacantly toward you! Friday, turn the screw in his back a little more; his eyes are rolled too high. The man who wants

to know how this weather suits you, never looks in the sky to see what to-morrow will bring forth. He doesn't care. His conversation is so cut that it will fit to-morrow's weather quite as well as to-day's. I've wanted to kill this man a great many times, especially when the thermometer was up in the nineties or forty below zero; or when there was a smart shower and I had on my best hat, and my neighbor had my umbrella; or when there was a strong wind and I had a contract to escort a two-hundred-pound woman along a slippery sidewalk. This man died of a sunstroke. His curiosity had impelled him to stand for hours in the blazing sun, to find out if others suffered with the heat as much as he did. His last words were, 'How does this—friends, put me on ice!' Friday, put him in the ice-box again, and bring out the girl who died chewing gum."

It will not be necessary to give more of Old Grimes' talk, since the above is sufficient to show how easily it may be written and committed. Do not be afraid to be silly. There are few audiences that do not appreciate just such nonsense occasionally.

The number of characters which may be represented need be limited only by the time to be filled, for they are endless. "The Politician," "Dame Grundy," "Dame Fashion," "The man

who never fell in love," The girl who never had a chance to marry," "The woman suffragist," any character which can be dressed to look the part and of which something ridiculous can be said will do.

Much of the fun is made by "Friday," who must be always busy bending the figures into satisfactory positions, and by the figures themselves who are very obedient. It will take a little practice to bend an arm as stiffly as if made of wood, and hold it in the exact position in which it is placed, but it can be done so as to prove mirth-provoking to the most solemn audience.

THE AUTHOR'S SOCIAL.

The author's social requires considerable preparation, but is very entertaining, not only to those who wish simply to be amused, but to those who prefer to have a little instruction with their amusement.

A stage should be arranged and the company shown to seats as soon as they arrive. A few well-known authors should be personated by the people in the neighborhood. Dickens, Tennyson, Longfellow, Mark Twain, Bill Nye, Josiah

Allen's wife, Amelia Rives, and Elizabeth Stuart Phelps, would make a good company.

When the curtain rises the company must see these notable people sitting on the stage, which is arranged to represent a parlor, engaged in conversation. The actors must make themselves up to look as nearly as possible like the authors whom they personate, and they must know enough of them to make use of some of their most interesting characteristics. The dialogue should be prepared and committed to memory. This may seem a difficult task to many, but it is not if begun aright.

First, decide upon the authors to be personated and then assign the parts. Time is then allowed for study, and a meeting appointed to take place at the end of that time.

During the interval for study each reads, carefully, the biography or all the items he can find of the author whom he is to personate, making a note of everything that seems to be of interest. When the meeting takes place, there will be found ten times as much material as can be used, and then the work is to select and arrange.

If there is a funny incident in the life of one author, another tells it as a good joke on him. If one has acted in a heroic manner, he modestly leaves the room on some pretense, and it is told of him. This can be made more real by some

one criticizing him sharply when he steps out, and another defending him and telling the heroic incident by way of proof. If possible, the criticism should come from the author who in life would have been most likely to be unkindly critical, and the defense from the one who was known as charitable.

In such a company as has been mentioned, for instance, "Amelia Rives" would tell the sentimental stories, "Dickens" those which were pathetic, while "Bill Nye" or "Mark Twain" would be supposed to best enjoy the jokes.

If there are any good readers among the "authors," the rest of them should be very anxious to hear them read something which they have written, and a song or two may be introduced in the same way.

Make the conversations natural and lively, and learn them well. It will require a number of rehearsals, but will pay for the trouble.

Those most interested in getting up this social must consider whether their audience will be likely to be composed of people who will best enjoy a whole evening devoted to the authors, or whether a shorter time will be sufficient. In the latter case, have simple refreshments, followed by general conversation or games.

Do not think because the literary entertainment is good and ought to be liked, that it must

and shall be. If you are in doubt, make the audience slightly acquainted with "the authors" the first evening, and then lead off in games previously decided upon. If they want more of "the authors" you will soon know it, and you can gratify them at the next social.

QUAKER SOCIAL.

It is of the utmost importance that nothing but the name be known until the evening on which this social takes place. Tickets must be printed for it, bearing the word "Silence !" on one side, and on the other, "Who speaks or laughs aloud before refreshments must pay a fine of five cents."

Not more than half a dozen persons should take part in arranging this social, and these have the privilege of talking all they please, and should do all in their power to make the company laugh or talk aloud. They must carry a bell and a little silk bag around with them. When they have succeeded in outwitting a victim, they call attention to the fact by ringing the bell; then collect the fine and drop it into the bag. The more grotesque their attire, the better they will succeed.

They may ask questions of the different members of the company, who have a right to answer in a whisper, but who will find it very difficult to carry on a long conversation in that way with one who is talking aloud. Try it at home, and see for yourself how hard it is, and how very ridiculous. A crowd of whispering people, who are vainly trying to keep from laughing aloud, will tempt the risibilities of the most sedate, especially if he is trying to whisper replies to a questioner whose appearance alone is enough to excite laughter.

The silence may be broken just before serving refreshments, or not until they have been cleared away, as the leader decides.

TOYLAND SOCIAL.

In this social the little folks play an important part, which makes it all the more attractive to many. The room in which it is to be held is divided into booths, each presided over by one or more children. One booth bears over the arched doorway the words "The Dolls' Palace," in letters of evergreen on a white ground. It contains dolls of all sizes and kinds, and in all sorts

of conditions. Every little girl in the neighborhood must lend her doll, dressed in its prettiest costume, with its name plainly written on one side of a card, which is fastened around its neck, and its mamma's name on the other side. These dolls should be grouped as picturesquely as possible. A representation of the old woman who lived in a shoe will dispose of a number of them. A group composed of a mamma-doll, with her children and their nurse, may be made very attractive. A lovely little picnic scene may be made by placing a mirror in the center of a large flat box filled with sand to represent a lake, with bushes around it to look like trees. Put a little boat on the lake with two dolls in it. Other dolls should be seated around a picnic table, or reclining under the trees. Some must be swinging in hammocks or in swings made of heavy cord. It is surprising how pretty such a scene as this may be made. Then there must be a Bluebeard's closet with the dolls hanging close together, and the new wife looking in at them. Some of the dolls should be arranged in a series of pictures illustrating the story of Cinderella.

Besides the dolls on exhibition, there should be a table filled with dolls' costumes for sale, and one young lady doll with a trunk full of clothes to be given to the little girl in the room who receives the most votes. Knitted dolls and

large rag dolls nearly always sell well at such places, and cost little more than the time required to make and dress them; and there are usually many benevolent ladies who would like to help in such enterprises but have little money and who would be glad to make something salable.

Another booth may be devoted to toy animals, and should be presided over by little boys. These animals may be arranged quite as artistically as the dolls. Have some of the domestic animals tied under straw sheds. A "Noah's Ark" will naturally suggest itself, and many shabby looking animals may be looking out of the windows, or gathered around the door.

Another quite different picture is to have a white cloth arranged like a circus tent with the sides rolled up, and the animals placed as if going through a grand march underneath it. This booth should be guarded by large animals, one on either side of the entrance. Over the entrance have the inscription, "Home for Animals."

A table should be filled with toy animals for sale, and a rocking-horse or some other toy may be given to the boy in the room receiving the most votes.

There should be two other booths, each presided over by both boys and girls. One should be devoted to cupboards, tables, wagons, scroll-

saws, and all sorts of furnishings for a house, farm or workshop. On a table have articles which the children have made without help. Prizes should be awarded the makers of the two articles receiving the most votes as showing the greatest amount of skill and ingenuity.

The other booth should contain miscellaneous toys, and other miscellaneous toys should be for sale. Prizes may or may not be given here.

Little children, dressed as picturesquely as possible, should serve refreshments, and must be carefully trained beforehand.

This is a very old entertainment, but it can be given once in every neighborhood most successfully.

A DICKENS SOCIAL.

This social requires a great deal of preparation and should not be undertaken unless the leader is a lover of Dickens and well acquainted with his works. The entire evening should be given to the entertainment; refreshments are not necessary. An admission fee should be charged, and the company seated as soon as they arrive. To make this successful, quite a number of per-

sons must take part in it. When the curtain rises all the characters should begin a slow march around the stage, singing as they go. The characters represented should be those which are best known. When the opening song is finished, they may all leave the stage at once, or a part may leave and a few remain as a support to the one who is to entertain the audience for the time. The latter method is the best, when the actor is not sufficiently skillful to amuse the crowd alone. Suppose, for instance, that after the song the entertainment is to begin with a recitation by "Little Nell." While she is reciting her part Micawber, at the back of the stage, may be busy at the blackboard, writing

“From

“The

“Beggared Outcast,

“Wilkins Micawber.”

Or he may seat himself comfortably in an arm chair, “settle his chin in his shirt collar,” take the twins on his lap and appear to be enjoying an animated conversation with Copperfield, while Mrs. Micawber hovers near, alternately weeping on her husband’s neck and smiling at Copperfield. In a few moments the Micawber family should make a characteristic exit, and then Dora may appear with her dog. She seats herself on Copperfield’s knee and insists (in pan-

tomime) on his kissing the dog; then, while he endeavors to cast up a column of figures in a little note-book, she makes marks down his nose with a lead pencil.

No word should be spoken by the parties on the back of the stage while the recitation is in progress. As soon as it is concluded, the grandfather should come in and lead Little Nell off the stage. Then Dora and Copperfield should enter into a natural conversation. It would be delightful just here to have Traddles enter the room, and then the three could enact the supper scene, where Dora informs her husband that she has bought a barrel of oysters, because the man said they were very good. The scene after Traddles takes his departure should also be enacted. Then, arm in arm, Dora and Copperfield leave the stage at one end as some other well-known character, Pickwick, for instance, or Gradgrind, comes on at the opposite end.

To make this social successful, only the best known characters should be personated and the scenes between the characters should not be so long as to be tiresome. When there are recitations with tableaux at the end of the stage, the characters from the different tableaux should always be from the same story, and of such a kind that they do not divert the attention of the audience too much from the speaker.

The recitations should be resorted to only as a sort of link between the short dialogues. The curtain should not fall during the evening, and at no time should all of the characters be off the stage.

Another way to get up a Dickens social is to personate only the characters in one story during an evening. The entertainment should consist of a succession of dialogues and tableaux. When the dialogue is finished, a good reader immediately begins reading the scene which is to be represented in the tableau which is being arranged behind the curtain. Of course these tableaux and dialogues must follow the order of the story.

If there are a few who are musically inclined, the entertainment may close with a farce. Verses which will fit some popular tune should be written in a style to introduce the singer to the audience. For instance, a large man, dressed in a short white dress and sunbonnet, should sing a verse informing the audience that he is "Little Nell." If he acts his part well, nothing could be more mirth-provoking. Pickwick might be represented by a schoolboy with patched trousers, gingham apron, and bare feet. There may be as many verses to the song as there are singers in the society. All should stand on the stage together, and after every verse join in a rollick-

ing chorus. The audience will be interested in trying to guess by what names the different individuals before them will introduce themselves.

MUM SOCIAL.

The expression "quiet as a mum social" is common, but should you ask those who make use of it to describe the "mum social," few of them would be able to comply, and perhaps not one in a hundred could get one up. If successfully carried through, they are very enjoyable. There are many ways of planning such a social, but the method given below, though not well known, has been so successful that it should be given wider circulation.

From the time the company enters the room, not a word should be spoken until refreshments are served. The only method of expression that can be allowed is by pantomime, and every time an individual breaks this rule he must pay a fine of five cents. He also pays for his admission ticket, which includes refreshments.

To make the time pass pleasantly before the hour for refreshments, a stage is provided on which certain persons are required to make a

speech in pantomime. A large bulletin board at one end of the stage contains the program. There is to be no curtain before the stage, for all preparations are to be seen by the audience. A table in the center of the stage holds a large bell.

Suppose that the first number of the program calls for a speech on war, by "Gen. Grant Harris." The young man who gives the lecture steps forward on the stage and rings the bell, to call the attention of the audience; then he proceeds with his "lecture," which of course must have been well practiced in private. If he discovers that he needs swords, clothing or anything, he must bring them all on the stage with him, and lay them where they will be convenient. It will amuse the audience to try to guess what he means to do with them. For instance, he may first be the peaceful citizen, sitting in his comfortable arm chair, wearing dressing-gown, slippers, and smoking-cap, and smoking while he lazily reads a newspaper. Suddenly, his face changes expression; he sits bolt upright, and with his mouth half-open gazes intently at the paper for a moment; then turns it around, and the audience reads in large letters "War with England!! Recruits wanted."

He gets up, throws off his dressing-gown and puts on his coat; then strides swiftly to the other

side of the stage, where he seems to be talking earnestly. Then he pulls off his coat, puts on a soldier-coat and cap, picks up a musket and knapsack and starts for the war, passing the chair in the center of the stage where he first sat and over which he has thrown his dressing-gown. Laying this aside, he spreads over the chair a woman's dress, a shawl, and sunbonnet. Then comes a very affecting scene, as the soldier bids good-bye to loved ones at home. Next he marches to the back of the stage, discharges his musket a few times in quick succession, and falls wounded. After lying a moment he drags himself home, with a piece of flag tied around his wounded leg and one coat-sleeve empty. This may end the picture, or it may be carried out by the soldier at the pension office. Then the actor picks up his traps and leaves the stage.

The audience are not required to be seated during this performance. Better not be, for the silent lecturers do not follow each other in quick succession. The company is given opportunity between times for pantomimic gossiping, and need not turn its attention to the stage until warned by the ringing of the bell that another lecture is to be given.

The funnier these lectures can be made the better; for the object is not only to amuse but

to provoke some among them to laugh aloud, or to speak, that they may be fined.

Among the many good subjects for lectures are: "Politics," "The Girl in Love," "The Boy in Love," "Jealousy," "Woman's Rights," and "Looking Backward."

Do not allow the lecturer to have any assistants; if more than one person is on the stage the entertainment would be a pantomimic show, instead of a lecture, and the audience would lose the fun of watching a man or woman trying to make a speech without saying a word.

LAW SOCIAL.

This social is very easily arranged, requiring little time and study and no expenditure of money, unless for refreshments. It is so amusing that it may be repeated often with profit. Several days before the evening on which it is to be held, announcements something as follows should be placed where they will attract attention.

"TAKE NOTICE."

"Next Friday evening, Mr. Foxyface will be tried before Judge Know-it-all for stealing a cam-

bric needle from Miss Dainty Fingers. Friends of both parties are invited to be present, and each should bring thirty cents which will pay for admission and refreshments, as well as for the privilege of listening to the eloquent lawyers, Mr. Long-tongue, attorney for the State, and Mr. Gas, attorney for defendant."

The social will be more successful if the managers know how to keep a secret. No one should be allowed to know the real names of the parties, and all will be curious to find out who take the different parts. The sillier the cause of dispute, the more fun it will make. The witnesses should be chosen from the crowd, as the answers which have not been studied are usually the most mirth-provoking. There is no community but boasts at least one citizen who has some knowledge of law business and can give even unskilled "attorneys" enough pointers to enable them to conduct a law suit in a manner entirely satisfactory to the audience.

A few directions may assist those who have seldom seen a court room.

A very high desk should be provided for the judge, who of course will be dressed in a long gown, and have a gavel in his hand with which to pound the desk when he wishes to call the meeting to order. A table is provided for the attorneys, who sit opposite each other, with

their clients near them. The Judge calls the case by saying, for instance: "State of against Dr. L. Foxyface." The indictment is read by the Clerk. This indictment may be made very funny, if there is some one in the community having a little ingenuity, but is good if copied directly from a law book.

After the indictment is read, the prisoner is asked whether he pleads guilty or not guilty, then the prosecuting attorney arises and in a short speech tells what he expects to prove against the defendant. Next he calls one of his witnesses, and questions him, wording his questions in such a way as to draw out such answers as will help his side. There will be a great deal of fun in this, as the witnesses do not know until called upon that they are to take any part in the affair, and are quite likely to answer in a way to greatly embarrass the one whom they are supposed to help. As soon as the attorney says he is through with a witness, the other attorney cross-examines him.

When the prosecuting attorney has exhausted his list of witnesses, the attorney for the defendant makes a little speech giving his views of the case and telling what he expects to prove, and then calls the witnesses for the defense. It is best to limit the number of witnesses, and to have a list of them before the trial begins.

When all the witnesses have been examined, the attorneys make short speeches, and the Judge announces his decision in a funny little speech. Then refreshments are served. If the trial is quite long and interesting, it is a good plan to serve the refreshments as soon as the prosecuting attorney is through with his witnesses, continuing the law suit afterwards.

FASHION SOCIAL.

This is a very good entertainment for societies whose members possess a little wealth and leisure, and the means of obtaining correct ideas of the different styles of dress for men and women as far back as desirable. A stage must be provided for the performance but there will be no need of curtains. The guests are seated as soon as they enter the room. At the appointed time the manager calls them to order, and the lady and gentleman who are dressed in the most ancient style come upon the stage. The manager introduces them by mentioning the most noteworthy of the years during which their style of dress was popular; for instance: "Ladies and gentlemen, allow me to introduce Fourteen-hundred-ninety-two and lady."

The couple bow to the audience, then the gentleman seats his companion near the front of the stage, and they enter into conversation. This conversation must previously have been written, committed to memory and rehearsed, and so arranged as to give a good idea of the most important events of the period represented. The conversations should be as different in style as possible. One of the gentlemen may be a braggart, and assume that he did all the great things while some rival did the meaner ones, and it will be very funny if he gives this rival the name of one well known in the audience as his intimate friend.

Another gentleman may be proposing marriage to his companion, and pretend to hope to win her consent by telling her of the great things done by her family. Discoveries, battles, inventions, important books written, great pictures painted,—everything of that sort may be mentioned, and the narrator need not hesitate to represent himself as doing the deeds done by many different men, in many different countries. All he has to do is to say: “When I was in Spain, I did so and so;” or, “While my father was discovering America, my brother was,” etc.

It does not require great literary ability to write a very good conversation when one has decided upon the facts which he wishes to make

use of. The lady mentions the achievements of women, and may also tell of some of the difficulties by which she is surrounded.

The more original these short dialogues are the better they will be appreciated. As soon as one couple has finished speaking they will walk to the back of the stage where they sit to listen to the conversation of the next couple. All the absurdities of the fashions of the dates as selected should be made use of, and even the style of dressing the hair should be faithfully represented.

When all are on the stage, they should march slowly around a few times that their costumes may be examined, and comparisons made between to-day and the long line of yesterdays; then the actors leave the stage and serve refreshments, after which there is a little social chat before breaking up.

CONUNDRUM SOCIAL.

For this social two boxes are provided,—one containing conundrums, the other answers to them, all of which are plainly written on cards, or on strips of paper. When a gentleman en-

ters the room, he draws a card from the box of answers. The gentleman must then find the lady who holds the answer to his conundrum, and pay for her supper. The delightful part of this arrangement is that in his search he is obliged to enter into conversation with many different ladies, and as all the other gentlemen in the room are similarly engaged the scene at once become animated, and there is no trace of that stiffness which makes many sociables anything but sociable.

A copy of the conundrums with their answers should be in the hands of the manager, and to her the gentleman must escort the lady who, he thinks, holds the answer to his conundrum. If his search has been successful he has nothing more to do but to devote himself to his companion; if unsuccessful he must pay to the manager a fine of five cents, excuse himself and continue his search.

The conundrums should not be too difficult; but there is more fun as well as more profit to be derived from them if there are several answers which would seem to fit the same conundrum.

The manager must be careful to put no conundrum in one box which does not have an answer in the other box. Such a course might prove amusing for a time, but is really unfair, and therefore objectionable. Not having means of

knowing how many will be present at the social, she will be likely to have more conundrums than are used, and answers will be drawn while the conundrums still remain in the box and *vice versa*. The manager must obviate this difficulty, when she has reason to believe there will be few more arrivals, by making exchanges with the gentlemen holding the conundrum, the answer of which still remains in the box. By referring to her copy, and calling for the gentlemen holding such and such conundrums, this can be easily done. If the crowd contains more of one sex than of the other, these unfortunate, companionless persons are known as "Daisies," and are consoled for their sad fate by having special favors heaped upon them. A "daisy tea" is provided for them on a special table decorated with daisies, and spread with dainties that the other table does not have. They wear the daisy, and after supper have the privilege of selecting whom they wish among the crowd for a partner in the first game, or for a special tete-a-tete if games are not played, and the rightful partner can offer no objections.

When refreshments are partaken of, and before rising from the table, more conundrums are indulged in, in the place of after dinner speeches. When the refreshments are served each gentlemen must be given a slip of paper on which a

question is written, and each lady a slip containing an answer. These answers do not necessarily belong to any question asked, and the more absurd both question and answer, the better. The gentleman asks the question given him and the lady on his right answers by reading from her slip of paper. If any one laughs aloud, he is punished in some way previously agreed upon. A very good punishment is to make the victim take a teaspoonful of strong boneset tea.

This social may be varied in a community of readers, by writing a well known quotation on a card, instead of a conundrum, and writing the author's name on the card held by the lady. It is astonishing how many fines will have to be paid by well-read persons. This is also a most delightful entertainment for a lady to give her friends, provided, of course, that they can appreciate it. Partners for refreshments are selected in this way but no fines charged for mistakes in assigning a quotation to the wrong author. Dainty menus must be provided, each headed with a different quotation which is supposed to be specially written for the person to whom the menu is given. These are read aloud, and if well selected afford much amusement.

POPCORN SOCIAL.

Try a popcorn social when you are too tired to get up anything more pretentious. Get the young people interested, charge a moderate admission fee, and if you have planned wisely and well before the evening on which the social is to be held then there will be no further effort required except such as is needed to break the ice and to superintend the cleaning of the hall the next day.

At a popcorn social every one is requested to wear old clothes and a dusting cap. Such a social is really nothing more than one of the "good old times" that father and mother tell about having in the kitchen when their young friends came to see them, except that some worthy object may be benefitted.

Plenty of popcorn must be provided, and two or three corn poppers. If there is no stove in the room, borrow a gasoline stove. Popcorn balls, molasses candy and peanut candy may also be furnished during the evening. No other refreshments will be necessary. The older people will be foolish if they do not take part in the

social, and will be much harder to please than they usually are if they do not go home feeling that they have had their money's worth.

LEAF SOCIAL.

A very attractive entertainment called the "Leaf Social" was given by the young people of a little town as a means of raising money for new books for their library.

Leaves were cut from green cambric, to represent those of different forest trees and garden plants. There were two of each kind. One was given by the doorkeeper to each lady on entering the room, and its mate was put into a large box. When the company had arrived, the leaves in the box were shaken and sold to the gentlemen, who paid twenty-five cents, then drew a leaf from the box without being allowed to see it until he had it in his possession. That entitled him to supper for himself and lady. He could know her only by the leaf which she wore pinned to her dress, which must resemble exactly that purchased by him, even to the color of the thread used in veining. Much amusement was found in the attempt to match the leaves, and the stiff-

ness so noticeable at many sociables was entirely overcome.

The table was decorated with leaves and at each plate was a leaf cut from white paper, on which the one who sat at that place must write a rhyme containing the name of the leaf, and sign his name to it. All who failed to write the rhyme, were required to pay a fine of ten cents.

A lady gathered up the paper leaves, before the guests left the table, and read the rhymes aloud without mentioning the name signed. Then a vote was taken to decide upon the two best rhymes, and the authors of them each received a beautiful hot house plant.

There was a table, also, presided over by two young girls dressed in white with garlands of green leaves. On this table there were exposed for sale, pen-wipers, watch-pockets and other articles which could be made in the form of a leaf.

After tea a blackboard was fastened to the wall, and a lady and gentleman, both blindfolded, were led up to it, and two pieces of chalk, one white and one colored, given to each. Their duty was to draw the outlines of a leaf with the white chalk, and vein it with the colored chalk, then write their names and the name of the leaf below their work.

The veining often came far from the leaf drawn, and the names were very often written across the work, but it was very amusing to the spectators.

When the couple at the board had finished, another couple was blindfolded, and put to work. All the work was left on the board, and when the company tired of the play, the board looked more like a Chinese puzzle than anything else.

PALETTE SOCIAL.

If you want to give an amusing social at little expense, try the palette social, or "Evening with the Animals" as it is sometimes called. I will describe it as given recently by a party of young people interested in securing a school library.

As the guests arrived, each gentleman paid twenty-five cents and received a palette cut from white cardboard, to which a small lead pencil was tied with narrow ribbon. On the palette were the words, "Supper for Two" in fancy letters, and along one side of it were figures from 1 to 20. The gentlemen were then taken to another room, where attendants wrapped them in sheets, and tied masks over their faces, com-

pletely disguising them; then a tiny card, just large enough to hold one or two figures, was fastened to the drapery of each.

The ladies were required to pay ten cents each, which entitled them to a card similar to those fastened to the gentlemen. They were then told that they would find a package in the next room, marked by a card bearing a number corresponding to that which we held.

None but the few ladies who planned the social knew anything about the sort of "packages" that awaited them, and the surprise created a great deal of merriment, and rendered impossible the restraint so often noticeable at such gatherings.

The lady was obliged to remove the mask from the face of her 'package' as soon as she found it, and he then acted as her escort for the rest of the evening.

When the different couples had returned to the main room, they were required to take seats at once. A blackboard, and chalk, was provided, and the manager took her place beside it, holding twenty small cards in her hand, on each of which was written the name of some well-known animal or insect. A good list would consist of "camel, pig, butterfly, cow, dog, cat, elephant, hen, rat, horse, toad, owl, mule, sheep, bee, bat, turkey, swan, ostrich, and rabbit."

The manager called some one from the audience, and showed him the word written on the upper card in her hand. No one else was allowed to see it. He went to the board and drew as good a picture of the animal named as he could, being allowed no more than five minutes in which to do the work. Then the rest of the audience guessed what his picture was meant to represent, and wrote the name opposite Fig. 1 on their palettes. There was one palette to each couple, and both lady and gentleman on whose palette was found the greatest number of correct guesses, were given a prize. Prizes were also given to the couple having the fewest correct guesses.

Here are the rules governing this contest: Couples can consult together in whispers regarding the picture on the board, but not with their neighbors. In case of a tie, a few more pictures must be drawn for the "tied" contestants. When the first artist has finished his picture, it is erased, and some one else is called to the board. The first card is placed at the bottom of the pack, the second card is shown to the artist, who goes to work at once. No artist counts the name of his own picture.

It is a good idea to have either the lady or gentleman in each couple called to the board once, so that all may have an equal number of

guesses. No one must know beforehand what he will be required to draw. The poorer artist he proves to be, the more fun there will be, and the more wild guessing. When the last card has been used, each couple writes their names on their palette, than the palettes are exchanged, and marks are drawn through all wrong guesses, while the manager reads aloud the names on her list, in the same order as shown to the artists.

After the prizes are awarded, refreshments are served. In this case they were provided by the ladies, who also donated the prizes, so what they made was clear gain.

PUZZLE SOCIAL.

If you have never given a puzzle social, try it. Provide as many envelopes as you expect guests, and number them plainly, so that there will be two envelopes bearing the same number; put one in a box provided for the ladies, the other in a box from which the gentlemen will draw.

In each envelope put a slip of paper on which you have written the words of a well-known verse from the works of some poet, which you have copied without regard to "rhyme or reason." The more you can mix the words of these

verses the better, but be sure that no word and not even a pause is omitted.

As each person, lady or gentleman enters the room, he is obliged to pay ten cents, and is then allowed to draw an envelope from the proper box. He must write the verse correctly, on the back of the paper on which it is written.

At luncheon time, the manager produces a box containing a dainty lunch for two, and reads the number on the cover. The lady and the gentleman holding envelopes bearing the same number as that on the box go forward to claim it, but if either has failed to get his verse written correctly, the other must help straighten it out before the box is given them.

Neither party should have an idea as to who will be his companion at lunch, until the number of their box is called. The boxes of lunch are usually provided by the ladies, but marked by the manager.

MAUD MULLER SOCIAL.

This is a most delightful entertainment for a home party, for school exhibitions, college clubs, and for literary societies wanting to entertain

friends for an evening, or in need of money for running expenses. It is so easily arranged that amateurs need not be afraid to undertake it, especially as the directions are very complete. It is something in the nature of a musical drama.

The chorus should consist of a number of singers, but if the society is small, a quartette with piano or organ accompaniment will do nicely. The piano should stand just in front of the stage. If the stage is small the chorus may be grouped in front of it in such a way as not to hide the actors from any part of the audience. In the communities for which this entertainment is especially designed, this will be the most convenient arrangement. In larger communities, there will be persons who can direct the movements of the chorus more after the manner of the chorus in an opera, if that is thought desirable.

Considerable practice will be necessary to make the singing parts go off easily, especially where the tune is carried out in conversational style, as in the first lines. For instance, when Mrs. Muller sings, "Be careful," etc., the chorus stops, she continuing where they left off. When they sing, "John answers," they continue where she left off, etc. It will be readily seen that unless each sings his part unhesitatingly, so that the tune goes on without interruption, the effect will not be good. Different tunes from those

suggested may be used by the chorus if thought best. If there are not enough lines or words to finish the tune, repeat as many as necessary. Care should be taken to sing with expression and to pronounce the words distinctly. This entertainment requires only a short time in the rendering of it, and at its conclusion the time may be spent in social conversation or games. It might be a good idea to have some one read Whittier's "Maud Muller," before giving the burlesque. This burlesque may be varied without trouble. In places where the actors have had musical training the words can be set to quite difficult music, but when carefully rehearsed as given here, it cannot fail to be amusing.

ACT FIRST.

SCENE FIRST.

[Curtain rises disclosing Mrs. Muller, a fat old lady, patching a pair of overalls. John, a half-grown boy walks around impatiently, and soon Mrs. Muller hands the overalls to him, well covered with conspicuous patches. As John puts them on the chorus begins to sing.]

CHORUS. [Tune, Bonnie Doon.]

John Muller puts on his pants of tweed,
Which his tired mother has just re-kneed,
And sprinkled with patches in other places,
Where her well worn slipper has left its traces,
And she says to her boy as he puts them on,

MRS. M.

Be careful of them there breeches John!

CHO.

John answers—

JOHN.

You bet. [Turns a handspring and hurries from the stage.]

CHO.

—then hurries away

To the meadow where Maud is raking hay,
Taking the path which leads through the
wood.

For this little boy is not very good.
And he takes more pleasure than tongue can
tell,
In thinking of ways to make Maud yell.
He stops ere the last oak tree is passed,
Saying—

John. [Grinning with delight.]

—by jing, but I've ketched 'em at last!
If I'm not mistaken there comes the Judge,
And I have not forgotten that I owe Maud a
grudge
For telling on me one day when I
Sprinkled red pepper into her pie.

[John disappears. While the chorus and he are singing the above, Mrs. Muller is putting the room to rights, very energetically, and somewhat impatiently. When they finish, she begins to sing while continuing her work.]

MRS. M. [Tune, chorus to "Annie Rooney."]

I'm so weary! life is to me
One long round of drudgery,
From four in the morning till late in the night,
I with disorder must fight, fight, fight.

There's Maud and Johnnie, I never did see
Two such children as those children be!
Always tearing garments; always wanting
food;
Always into mischief; they won't be good.

Then, there's Muller! Oh, dear me!
I do wish sometimes that I was free!
Marriage is a failure; deny it who can,
With two unruly children, and one lazy
man.

[Muller enters in time to hear the last verse. He listens in angry astonishment, and when it is finished comes toward his wife, with fist doubled up.]

MULLER. [In a rage.] See here, old woman; what is this you're saying? Tell me if you dare, and keep silent if you dare! I defy you to do either! Do you hear me? I defy you! I will not be maligned in my own house. I will not, I say! If you can't show me proper respect, you can leave at once. You can go out alone into the cold, heartless world, and wrestle for your own bread and butter. You can. [Finishes with an inarticulate, sputtering noise, ac-

companied with furious stamping of feet and shaking fists.]

MRS. L. [Coolly pushes a chair to the middle of the stage, and stands with one hand on the back of it, while with the fore-finger of the other hand she motions Muller to be seated.] Come here, Muller, and sit down until you can get cooled off a little. Come here, I say ! I shall not repeat it. [Muller obeys very unwillingly, and as he starts to sit, Mrs. M. puts both hands on his shoulders and gives him vigorous assistance, and then stands before him, shaking one finger unpleasantly close to his nose while she talks to him in a cool, sarcastic voice, which he seems afraid to resent.] It would be a sad day for you, Muller, if I should go away to earn my own bread and butter ; land knows where you'd get yours. Have you mended that gate as I told you to ?

MUL. N-n-o ! I—I was just going to.

MRS. M. Just going to ! You said the same thing two weeks ago, and you'll repeat it two weeks from to-day, and the gate will hang by one hinge for two months unless I fix it myself. Why aren't you in the meadow ?

MUL. [Whiningly.] Maud said she didn't want me. She said she'd rather rake the hay alone than to have me around. Maud gets saucier every day.

MRS. M. And you came to the house when she said that? Didn't you know any better than that, you old idiot! Couldn't you see that she wanted you to come to the house so that she could be alone with young Jones?

MUL. Young Jones said he was going to the village to-day.

MRS. M. Going to the village! I presume he told you so. He knows you'll swallow anything! Why didn't you stop to think that he had a sick horse and couldn't go? He was probably hiding behind some tree until Maud could get you out of the way.

MUL. I don't believe Maud cares for Jones since the Judge has been coming this way so often.

MRS. M. Oh, the Judge! You don't know a girl. It would be exactly like her to marry Jones just because she knows my heart is set on her marrying the Judge. Now you go back to the meadow just as fast as you know how, and don't you leave Maud until she comes to dinner.

MUL. Oh, dear! It's too hot to work.

MRS. M. Go, as I tell you! [Pushes him toward the door, and the curtain falls.]

ACT SECOND.

SCENE FIRST.

[The curtain rises disclosing Maud Muller in the meadow, and John watching her from behind a tree. Maud shades her eyes with one hand while pretending to look off at a distance, and then, as if she caught sight of some one, she immediately begins to make herself presentable, as suggested in the song of the chorus, always doing just as they say she does. The chorus sings this to the tune of the first lines of "Old Dan Tucker," dividing the last word of each couplet to make it fit the measure. As for instance, pronouncing brown—"brow-own." Such little touches do much toward making the entertainment more ridiculous.]

CHORUS.

He watched his sister stooping down
To pull a thorn from her foot so brown;
Witnessed her hasty search for a pin,
With which to fasten her dress sleeve in;
Saw her tie her apron in eager haste
To hide where her dress is torn from the
waist;
Noticed how brown were her arms so bare,
As she raised them to smooth her tangled
hair.

John knows, by the way she acts, just when
She thinks herself fit to be seen of men.

[Here, Maud must show by her actions that she is very well pleased with her appearance,

then she begins to sing in a very affected manner.]

MAUD. [Tune, "Suane River."]

I'm really quite a pretty girlie,
That's what they say.

Eyes bright as stars and teeth so pearly,

Lovely as a bright June day.

If ever from the old plantation,

I chance to roam.

I'm pestered with the invitation,

"Please may I see you home?"

CHORUS.

All the laddies, when they see me,

Think they'd happy be,

If all along life's thorny pathway,

They might walk with me.

SECOND VERSE.

It surely seems to be my duty

Lonely to roam,

Until my matchless grace and beauty

Bring me a wealthy home.

Then I can say good bye to sorrow;

I'll be care-free,

No trouble shall I need to borrow;

Happy, happy I shall be.

CHORUS.

But the laddies, when they see me,

Will unhappy be,

That, adown life's thorny pathway,

They can't walk with me.

[When Maud finishes her song, she steps back, and shading her eyes with one hand, looks to see if the Judge is near, while the chorus sings. The following lines would better be sung to the tune of "Bonnie Doon," as it is well adapted to singing conversational lines.

CHORUS.

The small boy whispered—

JOHN AND CHORUS. [In a whisper.]

—oh, my eye!

CHORUS.

As he sees the Judge riding slowly by,
On his proud stepping horse, which John
well knew

Had been cured of spring-halt but a month
or two;

Dressed fit to kill, in his Sunday best—
John couldn't be fooled when he saw that
vest—

And his good eye looking far away.
As if he'd not seen Maud raking hay.

[While chorus sings, the Judge rides in. His horse is represented by two men covered with a fur robe. The first stands bent forward with his hands resting on his knees. The second puts his arms around the first, and rests his head upon him. The legs of the first man form the fore legs of the horse, and those of the second, the hind legs. A horse-head of pasteboard, and a long tail are fastened in place, and the "horse"

is ready. The Judge should be a light weight man, dressed to appear very corpulent.]

JOHN. [From behind a tree sings excitedly.]

It may be—oh, dear me! the Judge may
pass,

For the eye towards Maud h'aint nothing but
glass.

Oh, no, he won't either! My, what fun!

His glass eye is better than t'other one,

And now, lady Maud, you may sigh and grin,

While I sit by this tree and take it all in.

Who knows but this child will have some-
thing to tell,

Which will make you waltz 'round pa for a
spell.

[Just as John finishes, the chorus begins, and the Judge stops his horse near Maud, and the two act as indicated in the lines.]

CHORUS. [Tune, "Dan Tucker."]

The small boy throws his arm 'round the
tree,

And hugs it close in his fiendish glee,

For he sees the Judge raise his hat and nod,

As he stops his horse right in front of Maud.

Sees Maud give a start—as any girl can,

Who likes to pretend that a certain man

She has not seen till she hears him speak,

When she grows so frightened it makes her
weak.

Maud does it well; and the Judge so wise

In matters which do not require two eyes,

Is well taken in.

JUDGE. [Sings in an aside.]

—By jimminy !

There was never a maiden so fair as she,
So artless and innocent, good and so mild.
Old mother Nature's most promising child.
It's time I was thirsty. Guess I'll see
If I can get her to talk to me.
Fair maid,

JOHN. [Mimicking him.]

“Fair maid,”

He said in a voice so sweet,
It would turn into jell a pickled beet.

JUDGE.

I'm parched with thirst, now don't you think
You could manage to get me something to
drink?

CHORUS. [Tune: That which fits the song
“Vacation,” beginning, “Vacation has come with
its pleasures again.”]

Something to drink! Ere the last words fell,
Maud started hastily towards the well,
Which is fed by a spring, not forgetting the
cup,

With which to dip the cool water up,
See! As she goes she tries in vain
To walk so her feet will not show so plain,
And she thinks with a pang of the keenest
sorrow,

Of her mother's shoes, which she could not
borrow.

She returns with the water. Now list to the
Judge.

JUDGE. [Plaintively.]

This hand from the saddle I cannot budge,
I've hurt it severely. don't you see?

Now won't you please hold the cup for me?

[Maud holds the cup while the Judge drinks.]

CHORUS. [Chants in a monotone, speaking
very distinctly. Maud and the Judge act as indicated in the lines.]

There at Maud's feet in the new mown hay,
A hornet is slowly finding its way
From under the grasses, which hold him
fast,
And prevent him from flying. He's free at
last!

He spies Maud's brown foot minus a shoe,
And he acts as hornets usually do.
Maud yells, and the Judge can easily see
That there's only one foot where two should
be.

The other she's drawn quite up to her waist
In eager, most frantic, undignified haste.
It upsets her equilibrium,
Which means the steadiness of her thumb,
The cup is o'er turned, and the Judge's nose
Receives one of those unexpected blows,
Which, early or late, must come to us all
To convince us that stars do quite frequently
fall.

Maud had yelled. But the Judge—Oh how
shall we tell it;
The word that he said? We won't even spell
it.

[Excitedly.]

But the horse knows it well; he has heard it
before,

And it usually means he must idle no more.

HALF OF THE CHORUS. [Quickly.]

So he starts off at once without making a
sound.

OTHER HALF OF THE CHORUS. [Solemnly.]

And the Judge stays behind to examine the
ground.

[When the chorus begins the last couplet, the horse jumps forward, throwing the Judge to the ground, where he remains for a moment as if stunned; the horse disappears; Maud pours water upon her foot.]

CHORUS. [Tune, "I couldn't help it; how could I mamma."]

The slow minutes pass full of pain and grief,
And neither one goes to the other's relief;
And there in the shade of the old, oak tree,
The boy squirms and rolls in his spasmodic
glee,

For he's noticed that right where the Judge
sat down,

The grass is uncut and tall and brown.

The mowers passed by when they cut the
rest,

For they knew that right there is a hornet's
nest.

JOHN. [Raising his head from the grass, and singing as if nearly choked with laughter.]

The mowers passed by when they cut the
rest,

For they knew that right there is a hornet's
nest.

The Judge 'll know it, too, in less than a
minute.

And he'll also know there are hornets in it.

[The Judge suddenly springs up, takes off his hat and begins to fight the hornets. Maud, also, becomes excited, and fights with bonnet and apron, while John dances with delight, in the background. Curtain falls.]

ACT SECOND.

SCENE SECOND.

[Curtain rises disclosing the Judge, minus coat, vest, and shoes, sitting by a fence, trying to get the hornets from his shirt sleeves and trousers legs. He should have some blotches on his face, which may be made with putty. Maud sits utterly exhausted on a pile of hay. John watches them attentively.]

CHORUS. [Tune, "Bonnie Doon," Sing with great earnestness.]

The Judge knew it, too, in less than a min-
ute,

And he also knew there were hornets in it,

And the thought expressed by his soulful
yell

Was a shade more woeful than tongue can
tell.

He quickly arose and ambled away
From the meadow and Maud and the new
mown hay.

Ambled away, he knew not where,
To get out of sight was his only care.

[CHANT.]

And when he had left the hornets behind,
He stopped by that old rail fence to bind
A handkerchief over his swollen nose
And remove a few hornets out of his clothes.

JUDGE. [Tune, "Old Aunt Rhoda," sung
with great expression.]

Plague take these hornets !
Plague take these hornets !
Plague take these hornets !
Why should they cling to me?
Unless they soon leave me,
Unless they soon leave me,
Unless they soon leave me,
I know I'll crazy be,
Good-by, Maud Muller,
Good-by, Maud Muller,
Good-by, Maud Muller,
I'll never think of you
Without feeling these hornets.
These mad, clinging hornets,
These blood-thirsty hornets,
And that will never do.

CHORUS. [Chant.]

On his hands six lumps are painfully sore,
And under his clothing are several more,
Still he feels, as he counts the lumps on his
chin.

JUDGE. (Reflectively. Tune, "Bonnie Doon.")

It isn't so bad as it might have been.
I cannot think much with this aching head,
But I know that my love for Maud Muller is
dead.

My love on a girl can never be spent,
Who has seen me in such a predicament.

CHORUS.

There is nothing so hard on love, as a rule,
As the fear of a little ridicule.
He tenderly binds up his swollen thumbs,
And plainly before him a vision comes
Of a ragged girl with uncombed hair,
And feet that are dreadfully big and bare,
And a form that is many degrees too thin,
And he groans when he thinks what might
have been,

JUDGE. [Groans and then sings solemnly.]

I groan when I think what might have been.
(When the chorus sing, "And plainly before
him a vision came." Maud arises with an effort,
and comes toward him, on her way out of the
field. She walks with great difficulty. The
Judge goes off the stage.)

CHO.

- Poor Maud, left alone on the field of hay,
Finds it very hard work to get away,
For her bare, brown foot is so rapidly growing,
It impedeth her progress when she would be going.

MAUD. (Sarcastically. Sings slowly to the tune of "Old Dan Tucker.")

Do I mourn for the Judge? Well, really,
you know,
Girls who live now-a-days are not apt to do so.

I envied him his position, of course,
And admired him much as he sat on his horse,
And being so tired of my work-a-day life,
I have thought of myself as the Judge's wife,
With nothing to do from day to day,
But amuse myself while the Judge was away.
But I changed my mind when I saw him fall,
And I hope there is no one who saw it all,
For I've always hated effeminate men,
And I groan when I think what might have been.

CHO.

She groaned when she thought what might have been.

(Maud limps off the stage.)

CHO. (Tune, "Bonnie Doon.")

John Muller gets up from his leafy bed,
And jerks off his hat from his curly head,

For something within him, he knows not
what,
Tells him to visit the fateful spot,
And see if he cannot come off best
In a fight with the hornets, and steal their
nest.

[When the chorus begins, John steals slowly towards the center of the stage, hat in hand, and with a pleased expression on his face. He begins a fight with imaginary hornets, and as it progresses his face becomes more serious, and finally he fights frantically, and seems to be trying to get away.)

CHO. (Laughingly.)

To see if he cannot come off best
In a fight with the hornets and steal their
nest.

He can't, you know, though he'll have some
fun,

But he'll want to stop ere they have begun.

(John rushes off the stage, still fighting hornets.
Curtain falls.)

ACT THIRD.

SCENE FIRST.

[Curtain rises on the Muller home. Mrs. Muller is busy clearing up the room. John rushes in during the progress of the song by the chorus, with his clothes badly torn. She stares at him a moment in blank amazement, then removes her slipper, takes him across her knee, and punishes him well.]

CHORUS. (Chant in a motonous tone.)

John made quicker time than he e'er made
before,
As home through the woods he frantically
tore,
Forgetting to care for his pants of tweed,
Which were only good where they'd been re-
kneed.

A minute slips by. They are played upon
By his mother's slipper so large and strong,
Till his teeth feel loose and he isn't sure,
How long the bark in his clothes will en-
dure.

He is free at last ! He flees through the
door,
Saying,

JOHN. (Pretending to cry.)

I'll never do so any more.

(John stands at one side of the stage, which is divided to look like two rooms, and removes some ragged bark from the seat of his overalls.)

CHORUS.

He grins when he sees the state it is in,
But groans when he thinks what might have
been.

JOHN.

I groan when I think what might have been.

(John re-enters the other room, and sits in a chair in farthest corner. Maud comes in limping, with her apron bound about her foot.)

MRS. MULLER. Now, what's the matter? Why do you come in at this hour of the day? Dinner isn't ready.

MAUD. (Begins crying.) A hornet stung me. I'll never make hay again.

MRS. M. You know where the hornets' nest is. Why did you go near it?

MAUD. I—I—didn't. The hornet came to me.

JOHN. He came to me, too!

MAUD. (Starts and looks toward him.) Are you there?

JOHN. Yes'm, I'm here. I was there, too, but—(Maud goes to him and talks in an aside, offering him her penknife. John will not be bribed. Mrs. M. pares potatoes.)

JOHN. (In a loud tone.) It'll take more'n that to make me keep still.

MAUD. Hush. I'll give you more.

JOHN. Remember the pie; hey? You got me licked that day.

MAUD. I'm awfully sorry, Johnnie.

JOHN. So am I. I was sorry about it at the time.

MAUD. What can I give you, John?

JOHN. Give me a dollar.

MAUD. But that's all the money I have.

JOHN. Very well. Do as you like about it. By the way, Mother—

MAUD. (Catches him by the arm.) John!

MRS. M. What is it, John?

JOHN. Jim Blake's dog has five little puppies.

MRS. M. What do you suppose I care.

JOHN. Didn't suppose you cared at all. (In a lower tone to Maud.) Well, my lady?

MAUD. And you'll never say a word if I give you the dollar?

JOHN. Never, so help me George Washington. (Lays his hand upon his heart. Maud gives him the dollar, which was in a little purse tied around her neck.)

MAUD. What can I do for my foot, ma?

MRS. M. Put a bread poultice on it.

JOHN. What! On all of it? You'll have to bake another batch of bread. (He amuses him-

self by tossing up and catching the dollar. Maud makes the poultice, singing as she does it.)

MAUD. (Tune, "Tramp, Tramp, the Boys are Marching.")

I have been a silly fool;
Now, I'll make myself this rule:
I will never wed unless it be for lov
I care nothing, now, for wealth;
Love and joy and perfect health
Are the richest blessings sent us from above.

CHORUS.

Oh! dear! me! I'm quite disgusted.
This has been a lesson dear.

After all I have been through, then to lose
my dollar, too,
Makes me wish that horrid Judge had ne'er
come here.

(Enter Muller, yawning and rubbing his eyes.)

MUL. Dinner ready yet? I'm nearly starved.

MRS. M. Muller, have you been in the meadow?

MUL. Y-e-s. Oh, yes.

MAUD AND JOHN. Oh-h-h!

MRS. M. (Takes Muller by the ear and leads him to a chair.) Now, Muller, confess! Where have you been? If you don't tell me, I'll pull every hair out of your head.

MULLER. I—I—guess—I've been asleep in the barn for a few minutes—only a few minutes,

though! I know, because I talked with young Jones for several hours.

MAUD. (Blushing and simpering.) Oh, pa! what did he want?

JOHN. Did he say anything about that dog he's going to give me?

MRS. M. (To John.) Neither he nor any other man will give you a dog. (To M.) What were you talking about?

MUL. (Becoming angry.) I don't have to tell. A man hasn't got to tell his wife everything, I guess. It's none of your business, and I shall not tell one word that young Jones said to me.

MRS. M. [Coolly.] Muller, be calm. Now tell me exactly what Jones said. Did he want to borrow anything?

MUL. No-o-o, not exactly.

MRS. M. Not exactly. He wanted to get it to keep, I suppose? Answer me.

MUL. Y-e-s, that's about it.

MRS. M. He asked for Maud.

MUL. Uh-huh.

MAUD. What did you say, you darling old papa?

MRS. M. Keep still, Maud. This doesn't concern you.

MUL. No, it does not concern you. He said

he'd give me that roan horse of his, if I'd use my influence with you.

MAUD. (Rapturously.) Oh, how he loves me!

MRS. M. How much is the horse worth?

MUL. Two hundred and fifty dollars, if he's worth a cent.

JOHN. I'd rather have him than fourteen Mauds.

MUL. Jones says his father will do the handsome thing by him.

MRS. M. We'll sell old Bill when we get the roan horse. Come here, my daughter! Come here, John. Let's all shake hands over the good news. (They shake hands and join the chorus in singing the following lines to the tune of "Bonnie Doon.")

Oh, Whittier, Whittier, what would I not give.

If those words of thine which forever must live,

To be sung through the ages, had been writ by me!

For words which are truer there never can be,

"Of all the sad words of tongue or pen,
The saddest are these, it might have been."
And I think we have proved it in our verse,
Things were bad enough, but they might
have been worse.

(Chant in a sing-song.)

There was never an "is" so terribly bad,
But has a "might have been, far more sad.

(The curtain falls as the Muller family renew
their handshaking with increased animation.)

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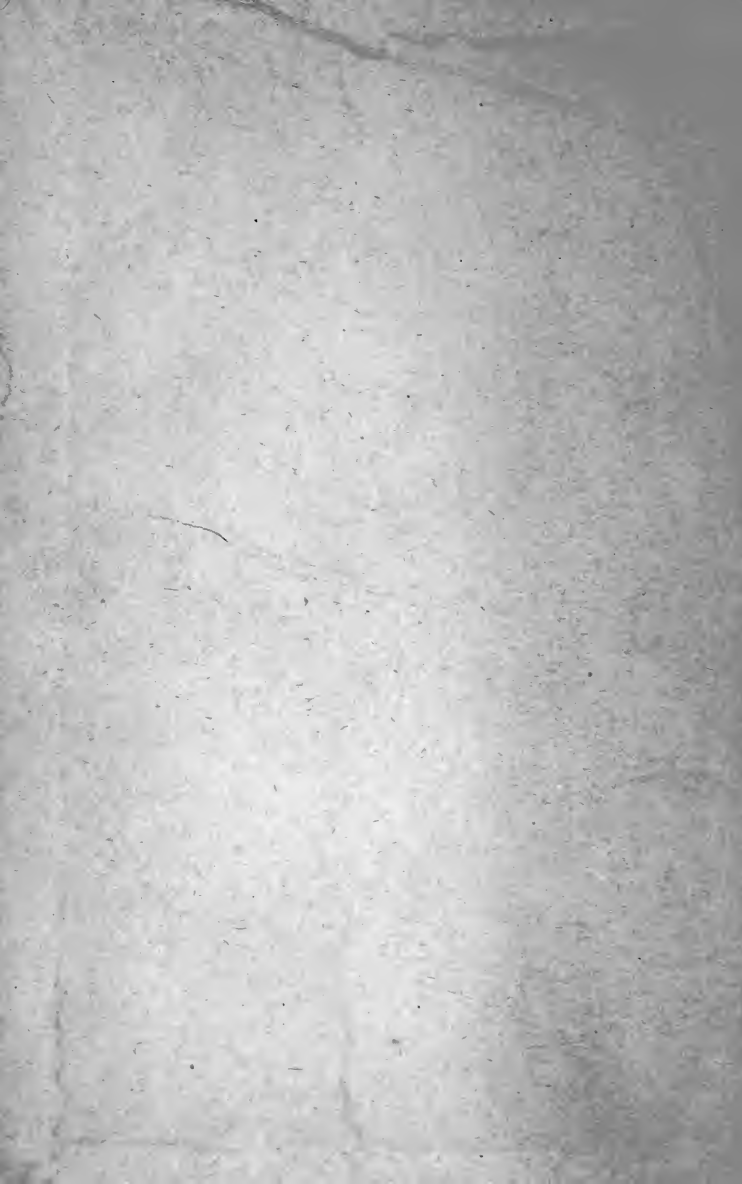












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